

Performing Arts Touring and Presenting Program

Presenter's Request for Fee Support Deadlines:

Pool A: March 8, 2002

Pool B: July 12, 2002

Deadline for Artist Application for Inclusion in the Directory:

**August 16, 2002 for 2004-2005
and 2005-2006**

<Access through the "Programs for Artists" section of the Website>

PERFORMING ARTS TOURING AND PRESENTING PROGRAM

Program Overview

Since its inception, the California Arts Council has supported a touring program to help bring quality performances to audiences throughout the state. Through fee support, technical assistance, information, and publicity, the Performing Arts Touring and Presenting Program stimulates programming and presentations that might otherwise not take place. It also functions to distribute the artistic wealth of the performing arts throughout California and enables quality professional performing artists to be seen by audiences other than their home communities. Eligible presenters may negotiate for engagements with pre-adjudicated roster artists and represent fee support from the CAC. If funded, the presenter pays the artist in full at the time of the performance and requests reimbursement from the state at the conclusion of the engagement. Quality professional performing artists are in this way made accessible to virtually all California communities.

Program Manager Patricia Milich, 916/322-6385 E-mail: pmilich@caartscouncil.com

PROGRAM DEFINITIONS

Artist/Artists: Performing artists, whether individuals, ensembles, or companies in dance, theater, or music. Artists included in the *Touring Artists Directory* are often referred to as “roster artists.”

Engagement: A set of services within one fiscal year including at least one public performance provided by an artist for a presenter. An engagement may include additional performances and/or residency activities such as in-school performances, workshops, master classes, and lecture-demonstrations. The CAC will not support any engagement that does not include at least one public performance.

Mileage: Mileage is measured in a straight line from point to point, not actual road mileage traveled. To calculate, consult the website: www.indo.com/cgi-bin/dist

Public Performance: A performance advertised and accessible to the general public (does not include residency activities such as lecture/demonstrations).

Presenter: An organization which contracts with the artist to present the artist’s work to the public. The presenter provides the space, and local technical and house support, advertises, promotes the event to the community, and pays the artist a fee.

Qualifying Features: Those characteristics of a contracted engagement as described on the Request Formula Worksheet (page 141) which show Council priority and increase the likelihood and/or amount of funding.

Run-out: A run-out is a single engagement including a public performance at a venue at least 50 miles by straight line measure from the artist’s home base. The artist performs the service(s) and returns home without continuing on to another engagement.

Tour: A tour is two or more engagements contracted by separate presenters on the same trip without the artist returning home between engagements. For the purposes of the Performing Arts Touring and Presenting Program, all engagements must be 50 miles or more from the artist’s home base.

Touring: Artist’s engagements which are contracted by a presenter and which take place outside the artist’s home community. For the purposes of CAC support, the engagement must take place at least 50 miles from the artist’s home base. “Touring” includes “run-outs.”

Presenter Eligibility

Presenters who wish to receive fee support from the CAC's Performing Arts Touring and Presenting Program should be community-oriented organizations that use imaginative and well developed programming to relate touring performances and other activities to audiences in their communities. Past presenters have included colleges and universities (including performing arts series and academic departments), parks and recreation departments, cultural centers, dance companies and other performing arts producing organizations, fairs, schools, chamber music societies, orchestras, museums, festivals, etc. The eligibility requirements are:

1. The organization's principal residence must be in California. CAC funded activities must take place in California.
2. Organizations must be able to show proof of nonprofit status under section 501(c)(3) of the Internal Revenue Code or Section 23701(d) of the California Franchise Tax Code, or must be a unit of government or a college.
3. At the time of requesting fee support for the subsequent year, the organization must show a history of presenting or producing the performing arts in California for the current and two previous fiscal years.
4. Organizations must comply with the Civil Rights Act of 1964, the Rehabilitation Act of 1973, and the Age Discrimination Act of 1975. These forbid discrimination based on race, color, national origin, gender, age, or disability. The CAC is committed to providing arts programming to all people of the state of California. It is mandated by federal and state regulations to fund only those organizations which meet program, policies, and facilities requirements stipulated in section 504 of the Rehabilitation Act of 1973 and the State of California Government Code Sections 11135-11139.5 which prohibit discrimination against people with disabilities. Any recipient of state or federal funds must adhere to the regulations which require compliance evaluations on policies, practices in programs, and activities of recipients of state or federal assistance.
5. Organizations must comply with the Fair Labor Standards Act, and pay performers and related and supporting personnel at least at the minimum level of compensation for persons employed in similar activities.
6. Organizations must comply with regulations of the Americans with Disabilities Act.

Presenters Using This Program for the First Time

Presenters who have not previously requested CAC fee support through the Performing Arts Touring and Presenting Program or the Rural and Inner City Presenting Pilot Program should complete the Presenter Eligibility Questionnaire on page 139. The Questionnaire may be submitted with the first request for fee support or may be submitted before a fee support request is sent in order to pre-qualify the presenter for using the Program. In addition to the completed Questionnaire, the presenter must submit evidence of past performing arts presentations and, if not a unit of government or a college, proof of nonprofit, tax exempt status. Once approved, the presenter need not submit another Questionnaire with any future requests for fee support unless specifically required by the CAC staff.

New presenters must document eligibility by the second deadline, July 12, 2002 at the latest. (See page 9.)

How CAC Roster Artists Are Selected

To develop new audiences and support California's touring artists, the CAC produces the *Touring Artists Directory*. It is a roster of many of California's finest touring soloists, ensembles, and companies in dance, music, and theater who perform in styles ranging from traditional and classical to the most contemporary and experimental. Roster artists are chosen in a competitive review process. They are judged by a panel of peers in their discipline, as well as by presenters and arts administrators selected by the CAC.

The artists are judged on the following criteria:

- Artistic achievement and quality;
- Demonstrated ability to tour;
- Quality and feasibility of marketing plan; relevance of marketing plan to nonprofit or governmental presenters potentially using the Program;
- Administrative and financial resources to fulfill touring obligations and pay performers adequately; and
- Past adherence to CAC Performing Art Touring and Presenting Program guidelines, if applicable.

Artists/Ensembles/Companies: To apply for inclusion on the roster, contact the California Arts Council at (916) 322-6555 and request an artist application form for the Performing Arts Touring and Presenting Program. The deadline for inclusion in the 2004-2005 and 2005-2006 rosters is **August 16, 2002**.

CAC Roster Artist Fee Support

Funding is available from the Performing Arts Touring and Presenting Program in the form of fee support for qualified engagements of roster artists booked by eligible California presenters. Engagements must include an advertised public performance. This *Directory* is sent to all known California nonprofit and governmental presenters in the state, and is the tool presenters need to request fee support. Pages 1 to 12 explain how to use the Program; pages 21 to 136 list eligible roster artists; and pages 139 to 145 are the forms which should be copied in order to request fee support and to submit reports requesting reimbursement after the engagement takes place.

Funding of eligible engagements is not automatic, but awarded on a comparative prioritized basis. Funding is allocated to reflect CAC priorities; see page 10 for a full explanation of the decision-making process.

How Roster Artists Determine Their Fee Ranges

Roster artist fees are determined by the artists themselves based on their past touring experience and their need to cover all expenses. Artists specify their fee ranges as part of their applications to the CAC when applying for inclusion in the *Touring Artists Directory*. Fees usually include artists' salaries, lodging, per diem, transportation, promotional materials, and cartage, as applicable.

Every roster artist's entry in the *Touring Artists Directory* shows a minimum and maximum fee. The minimum fee reflects a fee roughly equivalent to one public performance just outside the 50-mile minimum radius from the artist's home base. It is calculated for one performance by the smallest group configuration, if applicable, and with the simplest technical needs possible. The Performing Arts Touring and Presenting Program will not provide support for any engagement in which the fee is less than the artist's lowest fee listed in the current directory. On the other hand, because of the number of variables involved in developing a performance/residency engagement, presenters should not assume they will automatically be able to negotiate the minimum fee published.

The maximum fee is roughly equivalent to a five-day engagement distant from the artist's home base, but still within the state. The fee is calculated to include the largest touring ensemble of the group, if applicable, and features the most technically complex performance the group offers. The engagement would include at least one public performance, and additional performances and/or residency activities. Presenters may engage a roster artist for an engagement longer than five days. However, the CAC will not provide fee support of more than 50% of the artist's maximum fee published in the current directory (or \$7,500.00, whichever is less).

Optimally Planning the Engagement/the Request Formula Worksheet

The CAC supports cooperative planning by presenters and artists. Planning makes it possible for artists to create more efficient, tightly booked tours and more effective residency activities. Efficient tours and effective residencies benefit artists, presenters, and audiences.

The planning, negotiating, and contracting procedures for engagements that receive CAC fee support are the same as those for any engagement. Sometimes presenters will be interested in a specific artist, and then determine that the artist is on the CAC roster. At other times, presenters will use the *Touring Artists Directory* as a research tool which introduces them to new artists. In these cases, the availability of Performing Arts Touring and Presenting Program fee support may provide an impetus for the initial contact between presenters and roster artists. However, the artist/artist representative is prudent to implement an effective marketing plan to maximize touring possibilities and should not rely solely on the distribution of the *Touring Artists Directory* for promotion of the artist.

The Performing Arts Touring and Presenting Program places a priority on funding engagements which include certain qualifying features which reflect Council priorities and goals. Presenters and artists/artist representatives should familiarize themselves with the Request Formula Worksheet (page 143). It lists the qualifying features which may relate to any particular engagement. In discussions during negotiations and planning, the presenter and artist can determine the maximum eligible percentage of CAC fee support that may be identified with the engagement by adding all the percentages associated with the engagement's features. All eligible engagements start with a 20% baseline funding. Presenters can increase the likelihood and amount of fee support provided to them by adding additional qualifying features which carry with them varying percentages of funding, or in some cases linking engagements as part of the same (minimum two-venue) tour.

Roster artists or their representatives are responsible for determining the amount of CAC fee support provided for their engagements in negotiation with the presenters. A few roster artists who tour extensively may find that they must negotiate amounts of support below the maximum percentage. This might be done in order to

How Distance is Calculated

provide support to several presenters in any given season or in order not to exceed the \$7,500 maximum fee support per engagement. (See "Maximum Fee Support per Engagement" on the next page.) Roster artists are not obligated to offer any set percentage of their fees to potential presenters. The roster artist's usual objective is to offer some reimbursement for as many different engagements as is practical for a season.

For the Performing Arts Touring and Presenting Program, distance from the artist's home base to the presenter is a critical factor. The Program functions to distribute the artistic wealth of the performing arts throughout the state and enable performing artists to be seen by audiences other than their home communities who likely have an opportunity of seeing the artist during a home season. Therefore, the CAC requires a 50-mile distance for any engagement where the presenter is requesting fee support. For this and other issues where distance needs to be measured, Program participants should know that the distance is calculated "as the crow flies." To determine straight line measure distances between cities, applicants may access the website: www.indo.com/cgi-bin/dist. The location of an artist's home base is that city noted for the artistic director.

Website to Help Calculate Distance
www.indo.com/cgi-bin/dist

Conditions and Limitations on CAC Fee Support

Distance Requirement: All fee-supported engagements must take place at least 50 miles from the roster artist's home community via straight line measure. Final determination of distance is made by CAC staff.

Qualifying Activities: The Performing Arts Touring and Presenting Program offers partial reimbursement to presenters for presenting roster artists' performances. Additional qualifying activities such as workshops or lecture-demonstrations which take place in conjunction with public performances may also be supported as part of an engagement. The Program does not support activities such as faculty teaching residencies, performances that are closed or not widely advertised to the public, or workshops, lecture-demonstrations, or other residency activities that are not provided in conjunction with at least one public performance. It is not necessary that admission be charged to any of the activities associated with the engagement including the public performance.

Maximum Fee Support per Engagement: Due to funding constraints, actual CAC fee support shall not exceed 50% of the fee or \$7,500 (whichever is less), even if the engagement's features reflect a higher percentage or dollar amount. In instances where the artist fee is greater than the published maximum fee, the 50% fee support cap will apply to the artist's published maximum fee.

Roster Artist and Presenter Fee Support Limitation: Roster artists are limited to a maximum of \$30,000 in CAC fee support on behalf of their engagements for any season. The \$30,000 is a ceiling, not an allocation. Most roster artists use substantially less than the maximum fee support; however, artists or artists representatives should track the cumulative amount of fee support requested to ensure that the \$30,000 ceiling is not exceeded. No roster artist or presenter is allocated funds or has fee support reserved for any engagement prior to submitting a request for fee support. A limitation on support to presenters, similar to the one used for artists, may be invoked to ensure a wide distribution of program funds. The CAC does not intend and cannot provide fee support for a presenter's entire season. The intent of the Program is to distribute the limited funding available for fee support to many communities in California.

Artist Provision of Subsidy: Any subsidy other than Touring and Presenting Program fee support that roster artists may provide, or arrange to have provided, to the presenter in support of the roster artist's services will not be recognized by the CAC as part of the fee paid to the roster artist.

Timely Artist Payment: For any engagement where CAC fee support is requested, roster artists must be paid in full at the time of the engagement. Roster artists may not negotiate to receive late payment from the presenter or partial payment from the presenter at the time of the engagement. Roster artists who authorize partial or late payment will not be eligible to apply for fee support on behalf of their engagements with presenters in the next fiscal year, regardless of their roster inclusion status for that year.

Presenter Default: Presenters who have cancelled engagements, failed to pay roster artists in full and in a timely manner, or failed to comply with contracts with the CAC or artists for previous CAC-supported engagements may be deemed ineligible to receive any current and subsequent year fee support including reimbursement for engagements that have already occurred.

Changes in an Engagement: The CAC expects that fee-supported engagements will be conducted as outlined in the artist/presenter contract. If any change is made, the CAC funding for the engagement may be in jeopardy. Presenters and/or artists/artist representatives should contact the CAC prior to arranging changes in the engagement as represented in the artist/presenter contract in order to ensure that fee support reimbursement can still be forthcoming.

CAC/NEA Credit: Presenters must agree to credit the National Endowment for the Arts and the California Arts Council in all promotional materials and in the program, if applicable. In addition, all presenter grantees are required to include the CAC logo on printed materials. See page 11. More information will be sent to funded presenters after notification of the CAC commitment to provide fee support.

The Artist/Presenter Contract

No contract can be accepted by the Performing Arts Touring and Presenting Program if it includes language to the effect that the agreement is one of “intent,” i.e., a non-binding agreement, or if there is any other contingency clause. Do not send letters of intent. Letters of agreement are acceptable. Either party may write the contract.

The artist/presenter contract must include the following:

- Names, addresses, and contact numbers of the roster artist or the roster artist’s agent, and the person responsible for scheduling the roster artist;
- Name and address of the presenter, the name and contact numbers of the contact person for the presenter;
- The date(s) of the engagement;
- Number, type and date(s) of services to be provided by the artist, e.g., performances, workshops, master classes, etc. (specify if K-12 service);
- If applicable, date and plan for free performance;
- Total cash fee for the engagement; and
- **The signatures of the roster artist or artist’s representative and presenter.** The CAC will not accept contracts with signatures of anyone other than the presenter, including signatures made under power of attorney. The artist, the artist’s representative, and the presenter may not assign authority to enter into a contract to any party outside their own organizations. **Signatures should be dated.**
- **Initials of both parties must be made beside any changed, added or deleted clauses. Contracts containing changed, added or deleted clauses without counter-initialing will be rejected as nonbinding. This guideline will be strictly adhered to for the protection of both the artist and the presenter.**

Optional Contingency Clause: The contract may also include a contingency clause stating “The presenter will apply for CAC fee support for this engagement in a timely manner. The agreement (or fee) is contingent upon confirmation of CAC fee support to the presenter.” A contingency clause is not required. Note the difference between “the agreement is contingent” and “the fee is contingent.” If included, the choice of phrase is subject to negotiation between the presenter and artist/artist representative. If the fee is contingent on CAC funding, the two parties may wish to pre-negotiate and state a fallback artist fee.

Preventing Automatic Rejection of the Request

Before considering submitting a request for fee support, ask first:

- Is the artist included in this year’s roster?
- Does the engagement take place in the correct fiscal year (between July 1, 2002 and June 30, 2003)?
- Does the engagement take place at least 50 miles, by straight line measure, from the roster artist’s home base? (Access the website: www.indo.com/cgi-bin/dist or call CAC staff if unsure.)
- Does the engagement include a public performance?
- Is the fee to be paid to the artist at least the minimum for the artist as listed in the current *Directory*?
- Does the artist/presenter contract include the necessary information?
- Is the contract signed and dated by both parties?
- Are all changed, added or deleted clauses in the contract initialed by both parties?
- Are only the 2002-2003 forms provided in this *Directory* being used?

Although this is not meant as a comprehensive checklist or a substitute for thoroughly reviewing the information in the *Directory*, it is a good review of frequently misunderstood or forgotten items.

Who Sends What in Submitting a Request For Fee Support

Requests are submitted by the presenter. Indeed, some of the documentation required for a complete Request for Fee Support can only be signed by the presenter or appears on the presenter's letterhead. However, it is in the best interest of the roster artist/artist representative to provide the presenter with information, where possible, to support any given Request for Fee Support.

Only one original of request materials need to be sent. Do not send requests to the CAC by electronic transmission (i.e., fax or e-mail). Documents faxed between contracting parties are acceptable when received at the CAC as part of a request for fee support by mail or delivery service.

Presenters should enclose the following with the request for fee support:

- 2002-2003 Request for Fee Support—Contract Summary (page 141), signed by the presenter;
- 2002-2003 Request Formula Worksheet (page 143);
- Fiscal Authorization Form (page 145) on the presenter's letterhead and signed by the person authorized to enter into agreements and commit funds on behalf of the presenting organization; and
- A copy of fully executed contract (signed and dated by both the artist/artist representative and presenter). Presenter or roster artist or artist representative may not assign signature authority to another party. All changed or added clauses must be counter-initialed for the CAC to consider the contract binding and eligible for consideration for fee support.

Supporting documentation, if needed: In instances where the roster artist/artist representative needs to document other engagements to support some feature(s) of the Request for Fee Support in question, the artist/artist representative may send that documentation directly to the CAC referring to the Request for which it is relevant. **Example:** Features of a Request for Fee Support for an engagement with Presenter "A" include the fact that it is a part of a three-venue tour. To protect the confidentiality of the terms of the roster artist's contracts with Presenters "B" and "C," the artist/artist representative may send copies of those contracts directly to the CAC referencing the engagement with Presenter "A."

Optional: Self-addressed stamped postcard(s) which can be returned by the CAC to acknowledge receipt of the request. Postcards may be addressed to either or both the presenter and artist/artist representative. If included, attach them to the top of the set of materials sent.

For presenters using this program for the first time who have not pre-qualified, also complete and enclose:

The Presenting Organization Eligibility Questionnaire (page 139);

A copy of the nonprofit [501(c)3] determination letter from the IRS or State of California unless a college or unit of government; and

Season brochures or lists of presentations from the 2000-2001, 1999-2000, and 1998-99 seasons. (Seasons are from July 1 to June 30.)

If the presenter has already pre-qualified for the program, the Questionnaire need not accompany a request for fee support.

When to Request Fee Support

The 2002-2003 season includes engagements that begin on or after July 1, 2002 and conclude no later than June 30, 2003. Fee support funds will be allotted to two pools of applications received by the two deadlines for the season. To be considered in one of the two pools, requests must be postmarked on or before one of the deadlines shown below; the earliest that 2002-2003 requests may be received at the CAC is January 2, 2002.

Requests for engagements between July 1 and September 30, 2002 must be made by the Pool A deadline. Requests for engagements between October 1, 2002 and June 30, 2003 may be made by either deadline and be considered in either pool. The advantage to submitting a request for engagements between October 1, 2002 to June 30, 2003 by the Pool A deadline is to receive an earlier response from the CAC.

Requests for July, August, and/or September 2002 engagements may only be funded during Pool A allocations. Requests submitted by Pool A's deadline that are eligible, but not funded, and which are scheduled to take place between October 1, 2002 and June 30, 2003 are retained for consideration with Pool B's pool of applications.

Having a second deadline allows a wider variety of both presenters and artists to have access to funding by this Program. It also allows presenters who plan far in advance to publish season brochures and publicity earlier in the season. Yet presenters that book later still have access to Program funding.

Deadlines

<u>POOL</u>	<u>POSTMARK DEADLINE</u>	<u>FOR ENGAGEMENTS FROM</u>	<u>ANTICIPATED NOTIFICATION DATE</u>
A	March 8, 2002	July 1, 2002 to June 30, 2003	Mid - May 2002
B	July 12, 2002	Oct. 1, 2002 to June 30, 2003	Mid - Sept. 2002

How the CAC Determines Which Engagements to Fund

CAC Fee Support is not automatic or guaranteed, but is awarded on a comparative prioritized basis.

Engagements with the following features will be considered priorities for funding:

1. The engagement is part of a three-venue tour (three or more engagements on the same trip without the artist returning home between engagements with venues at least 50 miles from the artist's home base by straight line measure)
or,
the engagement is in itself a residency constituting at least four activities including at least one public performance and occurring over a minimum of two days.
2. The engagement meets criteria for funding reflected by a higher percentage/greater number of features on the Request Formula Worksheet (page 143). Applicants should be sure to check all relevant criteria on the Worksheet, even if less than maximum fee support (by percentage or dollar) is requested.
3. The engagement takes place in a county where no presenter has received fee support for this fiscal year. (Determined after Pool B deadline only.)
4. The engagement is contracted between an artist and presenter, **neither** of whom has received CAC fee support for 2002-2003. (Determined after Pool B deadline only.)

The CAC will support run-outs and performances without residency activities, although these engagements have less priority. Requests considered in the first pool which take place between October 1, 2002 and June 30, 2003 may be revised to meet additional criteria; revised documentation should be submitted by the second deadline. Eligible requests for fee support not funded within the first application pool will automatically be retained for consideration within the second pool if those engagements take place between October 1, 2002 and June 30, 2003.

Notification and CAC Standard Agreement

After requests for fee support are received and the deadline for that pool of requests has passed, CAC staff will analyze the pool's requests, prioritize them by the objective criteria listed above, and send memos notifying applicants of the status of each request. A copy is sent to both the artist representative (or artistic director in cases where the artist books himself/herself) and to the presenter. It will indicate the amount of fee support committed to the engagement. If any additional documentation or information is required, it will be noted in the memo. In some cases it will be most appropriate for the roster artist or artist representative to respond; in other cases the presenter may have the needed documentation or information.

The roster artist or artist representative and presenter should communicate to make sure the proper documentation is sent to the CAC by the deadline indicated in the memo. Failure to respond with the requested documentation by the deadline noted will jeopardize the fee support. When additional documentation or information is received, another memo will be sent indicating the new status of the request.

Following notification to the presenter and artist/artist representative that fee support will be provided, the CAC will issue a CAC Standard Agreement (the contract between the presenter and the CAC) to the presenter to provide the presenter with funding. This typically occurs in May for presenters funded in Pool A and in September for presenters funded in Pool B. Presenters who are funded in Pool A and then subsequently are funded for engagements considered in Pool B will receive an amendment to their May Standard Agreement. Standard Agreements and amendments should be signed and returned prior to the start date of the Standard Agreement and as soon as possible. Failure to sign and return the Standard Agreement prior to the start date may result in the cancellation of the fee support funding by the CAC. Along with the Standard Agreement, the presenter will also receive a copy of the Presenter Post-Engagement Report Form (pages 145-146) and instructions for invoicing the CAC for fee support reimbursement after the engagement takes place. No invoices can be paid without the CAC's receiving the signed Standard Agreement or amendment first. No advances are available.

Obligation to Use the CAC Logo

The CAC requires presenters receiving fee support through this program and roster artists (and all other grantees of other programs) to use the CAC logo in printed materials and homepage websites, if applicable. For presenters, printed materials may include programs, advertisements, posters, tickets, flyers, etc. For artists, materials may include promotional packets, brochures, posters, programs, etc. Logos are downloadable in color and in black and white, and are also available in slicks and as stickers. Use of the CAC logo is mandatory. Instructions for presenters will come with the Standard Agreement.



Requesting Reimbursement

After the engagement takes place and the artist has been paid in full, the presenter submits the materials required for reimbursement for that portion of the artist's fee which had been previously committed by the CAC. Those materials include the Presenter Post-Engagement Report (pages 147-148); the invoice (page 149); and the documentation that the CAC/NEA has received funding credit in programs, advertisements and/or newspaper articles and that the CAC logo has been used. Instructions and additional copies of the forms accompany the CAC Standard Agreement sent to the presenter. Forms may also be photocopied from the back of this *Directory*.

Fee support is paid to the presenter only after the engagement takes place, the artist has been paid in full, and the documentation has been received and approved by CAC staff.

Presenters Should Remember:

- The CAC's involvement in fee-supported engagements requires the professional treatment of performing artists. The presenter is required to pay the roster artist in full at the time of performance. The CAC will not reimburse the presenter until the roster artist has been paid in full. Presenters who invoice the CAC for fee reimbursement without paying the roster artist in full are in violation of their Standard Agreement with the CAC. **Failure to comply with this requirement jeopardizes all current and subsequent season CAC fee support funding for the presenter.**
- Presenters must agree to credit the National Endowment for the Arts and the CAC in all promotional materials and in the program, if applicable. Use the text: ***Supported in part with funds from the National Endowment for the Arts, a federal agency, and the California Arts Council, a state agency.*** In addition presenters are required to use the CAC logo and the CAC licence plate image in printed material associated with funded engagements.
- Before the engagement takes place, the presenter should check the Presenter Post-Engagement Report Form (pages 147-148) to find out what information will be needed to accompany the request for reimbursement.

Artists Should Remember:

- Roster artists are not allowed to authorize late payment in full or in part of artist's fees to be paid by a presenter. Failure to comply with this restriction jeopardizes CAC fee support for any of the artists engagements with presenters in the subsequent year. Demand on Program funds is such that only presenters and artists complying with these requirements will be funded. **Failure to comply with this requirement jeopardizes CAC fee support funding for the presenter and/or artist.**
- Roster artists, as partners with the presenter in the success of an engagement, should try to be as helpful as possible especially before the engagement. This should include providing promotional materials to the presenter in a timely manner, and likewise sending supporting documentation to the CAC if needed for the presenter's request for fee support.

THE PERFORMING ARTS TOURING AND PRESENTING PROGRAM CYCLE

The Fee Support Component operates on a three-year cycle:

Year 1 - Artists Apply	Year 2 - Presenters Request Fee Support	Year 3 - Engagements Take Place
<p>(e.g., 2000-2001)</p> <p>In the first year, artists apply to the CAC. Some of these artists are recommended by the review panels to be included in the <i>Touring Artists Directory</i>.</p>	<p>(e.g., 2001-2002)</p> <p>During the second year, the selected roster artists negotiate contracts with eligible presenters. Presenters submit requests for fee support for 2002-2003 engagements.</p>	<p>(e.g., 2002-2003)</p> <p>Engagements occur in the third year. CAC sends contracts to presenters receiving fee support. Performances and other services take place between July 1, 2002 and June 30, 2003, the state's fiscal year. The presenter promotes the engagement, the roster artist provides performances and residencies, and the presenter pays the roster artist in full. The CAC reimburses the presenter for the appropriate percentage of the roster artist's fees.</p>
<p>August 2000: Artists apply.</p> <p>October/November 2000: Panel meetings.</p> <p>January 2001: Council meeting. Council approves artists for inclusion in the <i>2002-2003</i> and <i>2003-2004 Touring Artists Directories</i>.</p> <p>February 2001: Applicants notified about panel/Council decisions.</p>	<p>Fall 2001: Presenters and roster artists begin the booking process. <i>2002-03 Touring Artists Directory</i> distributed. [Western Arts Alliance and other annual booking conferences occur.]</p> <p>January 2, 2002: CAC begins accepting requests for fee support.</p> <p>March 8, 2002: Deadline for first pool of requests for fee support (for engagements taking place between July 1, 2002 and June 30, 2003).</p> <p>May 2002: CAC issues Standard Agreements to funded Pool A presenters.</p> <p>July 16, 2002: Deadline for second pool of requests for fee support (for engagements taking place between October 1, 2002 and June 30, 2003).</p>	<p>July 2002: State budget signed into law. CAC and Program budget determined.</p> <p>July 1, 2002: Performing season begins. Roster artists' engagements begin.</p> <p>July 16, 2002: Deadline for second pool of requests for fee support (for engagements taking place between October 1, 2002 and June 30, 2003).</p> <p>September 2002: CAC issues Standard Agreements or amendments to presenters funded in Pool B.</p> <p>June 30, 2003: Performance season ends.</p>

Artists/Ensembles/Companies: If you wish to apply to be placed on the roster, contact the California Arts Council at (916) 322-6555 to request an application form in May or later. The deadline for the 2004-2005 and 2005-2006 rosters is August 16, 2002.

Performing Arts Touring and Presenting Program Resources

Publications

Creating an Effective Promotional Video: A Guide for Those in the Performing Arts

A 20-page technical assistance publication of the CAC which covers the topics of: Why a Good Video is Essential, Style and Content, Choosing a Technical Format, Working with a Videographer/Production Company, Low Budget Production Techniques/Shooting It Yourself, Getting the Most from Your Editing Dollars, Duplication and Distribution, Glossary of Terms, and Resource List. This 1995 publication is available from the CAC for \$7.50 plus \$1 shipping (California residents add 53 cents tax; Sacramento County residents add 64 cents tax). Send check or money order payable to "California Arts Council" to the Performing Arts Touring and Presenting Program. Do not send cash or credit card numbers.

On the Road Directory

Published each year in late fall, this publication lists by county those engagements which were given fee support by the Performing Arts Touring and Presenting Program. Includes presenter contact information, and names and disciplines of artists engaged. Free. Send request to Patty Milich.

Mailing Labels for Presenters in California

Mailing labels from the Master Presenter List of the CAC's Performing Arts Touring and Presenting Program (with over 1000 presenters) are now available. Labels come only in full sets in zip code order. Partial sets, sets printed in another order or format, or a directory of presenters are not available at this time. Cost: \$35 in check or money order. Make check payable to the "California Arts Council" and send to the Performing Arts Touring and Presenting Program. Do not send cash or credit card numbers.

Touring Artists Directory

Published each year in late summer, this *Directory* provides the basis of the Performing Arts Touring and Presenting Program, and includes the guidelines for presenter participation, listings of artists eligible for fee support, and the forms necessary to request fee support. Free.

Technical Assistance Conferences

For Presenters: The Performing Arts Touring and Presenting Program conducts presenter technical assistance workshops which take place throughout the state. Topics covered include: curating the performing arts, negotiating contracts, audience development and marketing, etc. Contact Patty Milich in February for more information.

For Touring Artists: The Performing Arts Touring and Presenting Program offers annual technical assistance conferences for performing artists who tour or are considering touring. The conferences cover topics such as marketing plans and materials, video production, contracts and negotiation, and types of presenters and approaches to them. The conferences usually take place in May or June in Northern and/or Southern California. As part of the Conference(s), a workshop for artists applying for inclusion on the roster is scheduled. If no Conference is scheduled for either of the locations, the application workshop will be planned as a separate event. For information, in April contact Patty Milich.

Other California Arts Council Resources

Grants Programs

Rural and Inner City Presenting Pilot Program: Focusing on serving rural and inner city audiences through public performances. Currently this program is being evaluated. See our website for the latest information. Contact Patty Milich.

Organizational Support Program: For all disciplines, including nonprofit performing arts groups and presenters (or those using a fiscal receiver). Grants are made for general operations or project-related purposes. Amounts are based on organizational budget size. Contact: Ray Tatar.

Multi-Cultural Arts Entry Program: For artist groups, including performing arts groups and presenters, that are deeply rooted in and reflective of an ethnic community. The Multi-Cultural Entry Grant supports emerging and small organizations at \$4000/year for three years. Contact: Lucero Arellano.

Artist in Residence Program: Project funding that emphasizes long-term, in-depth interaction between professional artists, including individual performing artists, and the public through workshops and classes sponsored by schools, nonprofit organizations, units of government, social institutions, and tribal councils. Contact: Rob Lautz.

More detail about these and other CAC programs is available in the CAC *Guide to Programs*. Free.

Arts License Plate

Proceeds from funding for the California license plate, depicting a scene created by California artist Wayne Thiebaud, benefit arts education and local arts programming throughout the state. For further information or to request applications for distribution at performances, contact Adam Gottlieb.

*If you're interested in improving
arts education for kids..*



© Thiebaud ♥ 1993

*you'll need a license.
(800) 201-6201*

Statewide and Regional Resources

California Presenters, Inc.

California Presenters, Inc. is a statewide association of nonprofit performing arts presenters and affiliated organizations committed to advancing the field of professional touring and presenting. Through diverse activities, California Presenters supports artistic endeavors and encourages dissemination of a greater breadth and quality of performing arts to the people of California. Its objectives are:

- Creating and supporting a statewide network to increase communication among presenters, artists, and other arts organizations;
- Developing a statewide artist information exchange;
- Advocating around issues that foster the development of touring and presenting;
- Developing regional interaction between California and other western states; and
- Providing technical assistance through sharing information and professional expertise.

Membership categories accommodate presenters, nonpresenters, and others wishing to receive the organization's quarterly newsletter. For membership information, contact

Geof English
Saddleback College Fine Arts
and Communications
28000 Marguerite Parkway
Mission Viejo, CA 92692-3635
949/582-4763
fax: 949/347-8653
E-mail: english_g@sccd.cc.ca.us
www.capresenters.org

Western Arts Alliance (WAA)

Western Arts Alliance Foundation (WAAF) is a membership association for performing arts presenters, artists, and artist managers interested in promoting, performing, or presenting the performing arts in the 14 Western states and Canadian provinces. The Foundation's mission includes: "To inform, strengthen, and advance the viability of quality performing arts presenting in the Western Community." WAA was founded in 1967 by western presenters concerned

about the difficulty of scheduling artists' tours in western states. It provides to its members resources on presenting and promoting the touring performing arts; an annual booking conference generally scheduled for September; a bi-monthly newsletter, *Western Ways*; and other resource publications. For more information, contact

Western Arts Alliance
44 Page Street, Suite 604B
San Francisco, CA 94102
415/621-4400
fax: 415/621-2533
E-mail: Staff@westarts.org
www.westarts.org

Association of Performing Arts Presenters

The Association of Performing Arts Presenters is the leading national service organization for arts professionals who present or tour the performing arts. The Association serves approximately 1400 members, primarily in the United States and Canada, through a wide range of programs and services.

Services include the Annual Conference held each year in New York City; *Inside Arts*, a bimonthly magazine; the *Bulletin*, a member newsletter; audience development grants through the Arts Partners Program; travel assistance grants through the Dance Travel Assistance Program; courses such as *Presenting the Performing Arts*, *Audience Development for the New Millennium*, and the *Classical Connections Discovery Project*, seminars provided through the Winter Institute; the Information Exchange, a demographics database on presenters nationwide; publications; representation on Capitol Hill; a membership directory published each year, and a web site. For more information, contact

Arts Presenters
1112 16th Street, NW, Suite 400
Washington, DC 20036
202/833-2787
www.artspresenters.org

Western States Arts Federation (WESTAF)

WESTAF is a non-profit arts service organization dedicated to the creative advancement and preservation of the arts. Focused on serving artists, arts organizations, and state arts agencies of the West, WESTAF fulfills its mission by taking an innovative approach to providing programs, services, and expertise that strengthen the financial, organizational, and policy infrastructure of the arts. WESTAF was founded in 1974 as one of six non-profit regional arts organizations in the United States.

WESTAF provides support for the presentation of touring performing arts and audience development through **TourWest**. TourWest is a competitive grant program offering touring artist fee support of up to \$2,500 or 50% of the artist fee, whichever is less. TourWest grants must be matched one-to-one in cash by the presenting organization. Applicants must demonstrate their commitment to artistic quality, block-booking, the presentation of diverse art forms, and audience development.

WESTAF is currently engaged in the program areas of presenting, literature, visual arts, folk arts, and the arts of American Indian nations. WESTAF regularly initiates new programs and projects. Located in Denver the organization is involved in a variety of technology-development and research projects, including studies on the economic impact of the arts.

For the most current information, please call or visit the web site. For more information contact

Director of Programs
Western States Arts Federation (WESTAF)
1543 Champa, Suite 220
Denver, CO 80202
303/629-1166
fax: 303/629-9717
E-mail: staff@westaf.org
www.westaf.org

Meet the Composer, Inc.

Meet The Composer, Inc. (formerly Meet The Composer/California) offers financial assistance to presenting groups that are planning to sponsor events where the music and presence of a composer are featured. Composer participation may consist of performing, conducting, speaking, lecturing, participating in panels and seminars, or any event providing direct contact, formal or informal, with an audience. Composers of all varieties of musical expression are eligible: concert, chamber, jazz, choral, folk, experimental, ethnic, film, opera, electronic, etc. Financial assistance from Meet The Composer supports the guest composer's fee. For information, contact

Meet the Composer
2112 Broadway, Suite 505
New York, NY 10023
212/787-3601
fax: 212/787-3745
E-mail: mtc@meetthecomposer.org
www.meetthecomposer.org

California Arts Council

Artists Fellowship Program

The California Arts Council Artists Fellowship Program recognizes and honors the work and careers of artists who are primary creators in their art form. These grants acknowledge that artists need time to experiment, develop, and create new work. Fellowships are available by discipline once every four years. Through the years, the Program has granted fellowships to performing artists, some of whom are on the roster as soloists or artistic directors of companies. Several are represented in the pages of this *Directory*. We congratulate these artists and highlight them here.

Choreography

<u>Year of Award</u>	<u>Choreographer</u>	<u>Artist/Company</u>	<u>Page</u>
2000	Anjani Ambegaokar	Anjani's Kathak Dance of India	24
2000	Tandy Beal	Tandy Beal Solo; Tandy Beal & Company	42
2000 + 1991	Lily Cai	Lily Cai Chinese Dance Company	33
1991	Lynn Dally	Jazz Tap Dance Ensemble	30
2000 + 1991	Chitresh Das	Chitresh Das Dance Company	27
2000 + 1991	Joe Goode	Joe Goode Performance Group	31
2000	Jacques G. Heim	Diavolo	28
2000 + 1991	Jean Isaacs	Jean Isaac's San Diego Dance Theater	31
2000 + 1991	Alonzo King	Alonzo King's LINES Contemporary Ballet	23
2000	Nancy McCaleb	McCaleb Dance	36
2000	Nadyuki Oguri	Oguri and Renzoku	37
2000	Gema Sandoval	Danza Floricanto/USA	27
2000	Anthony Shay	Avaz International Dance Theatre	24
1995	Sara Shelton Mann	Sara Shelton Mann/Contraband	40
1995	Linda Sohl-Donnell	Rhapsody in Taps	38
1995	La Tania	La Tania—Flamenco Dance & Music	42
1995	June Watanabe	June Watanabe in Company	32

Music Composition

<u>Year of Award</u>	<u>Composer</u>	<u>Artist/Company</u>	<u>Page</u>
2000	Steve Adams	Bill Horvitz Band	55
		and ROVA Saxophone Quartet	94
1991	Darol Anger	Turtle Island String Quartet	104
2000	James Carney	James Carney Group	70
2000	Donald Crockett	XTET	109
2000	Paul Dresher	Paul Dresher Ensemble	87
1995	Rafael Manriquez	Rafael Manriquez	79
2000	Miya Masaoka	Miya Masaoka	82
2000	Jason McGuire	Yaelisa & Caminos Flamencos	43
1991	Nobuko Miyamoto	Great Leap	124
1991	Jon Scoville	Tandy Beal Solo; Tandy Beal & Company	42
1995	Kartik Seshadri	Kartik Seshadri Ensemble	72
2000	Roy Wheldon	American Baroque	49

Playwriting

<u>Year of Award</u>	<u>Playwright</u>	<u>Artist/Company</u>	<u>Page</u>
2000	Sara Felder	Sara Felder	121
2000	Corey Fisher	A Traveling Jewish Theatre	134

Next Anticipated Fellowship Program Deadlines:

Performing Arts--Fall 2003; Media and New Genre-- Fall 2004

Make copies of the forms on the following pages. The Presenter's Organization Eligibility Questionnaire (p.139) need only be completed once by first-time users. Then use a set (p.141-145) for each request for fee support.

These forms are downloadable
(for printing capability only)
on the CAC website,
www.cac.ca.gov



PRESENTING ORGANIZATION ELIGIBILITY QUESTIONNAIRE

This Eligibility Questionnaire is to be completed only once when first applying for fee support.

Presenting Organization's Legal Name _____

Address _____ Telephone (____) _____

City _____ County _____ Zip Code _____

Name of Arts Programming Contact _____ Title _____

Type of Organization

- ☐ Educational ☐ Private Series Federal EIN _____
☐ Municipal Agency ☐ Community Organization (must be included)
☐ Other _____

Congressional District: _____ Assembly District: _____ State Senate District: _____

Do you present events to the general public? _____yes _____no If no, explain on a separate page.

Number of full-time administrative staff employed in arts programming _____

Number of part-time administrative staff _____

Number of volunteer/student administrative staff _____

Number of full-time technical staff _____

Number of part-time technical staff _____

Number of volunteer/student technical staff _____

Largest fee your organization has paid for a performing group/artist (include non-CAC supported engagements) \$ _____

Name of artist(s) _____ Date(s) of engagement _____

Total presenting budget (performing artists' fees):

1999-2000 \$ _____ 2000-2001 \$ _____ 2001-2002 \$ _____ 2002-2003 \$ _____

Average Ticket Prices \$ _____ Do you have a series? _____yes _____no

Explain how you publicize and promote events _____

Identify the space(s) available for performances (use codes below):

- | | | |
|---|--|---|
| 01 Traditional proscenium theater with fly gallery | 07 Multi-purpose auditorium with fly gallery space | 13 Hotel ballroom with permanent stage |
| 02 Traditional proscenium theater without fly gallery | 08 Multi-purpose auditorium with stage but no fly gallery | 14 Restaurant or nightclub with permanent stage |
| 03 Proscenium theater convertible to thrust stage | 09 Lecture hall with permanent stage | 15 Outdoor amphitheater or shell |
| 04 Thrust stage theater | 10 Cafetorium | 16 Outdoor bandstand |
| 05 Arena stage theater | 11 Gymnasium | 17 Fairground bandstand |
| 06 Flexible black box theater | 12 Meeting or convention hall or sports arena with permanent stage | 18 Recital hall |
| | | 19 Other: _____ |

Code	Space Name	Location	Seating Capacity
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

Attachments:

1. The organization's current (2001-2002), 2000-01 and 1999-2000 season promotional materials or list of presentations; and
2. Either a copy of an "Exempt Letter of Good Standing" from the California Franchise Tax Board, or a copy of federal notification of tax exemption from the Internal Revenue Service.

The Arts Council cannot issue fee reimbursement contracts to any presenting organization unless these materials are on file.

Name (typed) _____ Title _____

Signature _____ Date _____

PERFORMING ARTS TOURING AND PRESENTING PROGRAM

2002-2003 REQUEST FOR FEE SUPPORT--CONTRACT SUMMARY

Instructions: Copy this form from this directory and complete all sections--please type. Incomplete forms will not be considered. This summary must be accompanied by the following attachments.

	Attached	On File	Not Required
A. A copy of presenter's tax-exemption letter (unless on file or not required)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
B. A completed Presenter Questionnaire (unless on file)	<input type="checkbox"/>	<input type="checkbox"/>	
C. Request Formula Worksheet	<input type="checkbox"/>		
D. A copy of the fully executed contract between the artist and presenter	<input type="checkbox"/>		
E. A letter from presenter's fiscal officer authorizing funds for the engagement (must accompany every contract)	<input type="checkbox"/>		
1. Presenting organization's popular name _____			
Presenting organization's legal name _____			
2. Federal Employers ID Number _____			
3. Department, if applicable (i.e. Associated Students, Music Dept., Arts and Lectures, etc.) _____			
4. Address _____			
City _____ Zip _____			
5. Contact person (if college, enter name of permanent staff or faculty only) _____			
6. Title _____	7. Phone _____	8. Fax _____	9. E-mail _____
10. Address _____			
City _____ Zip _____ County _____			
11. Authorizing Fiscal Officer _____			
12. Name of facility where performance is scheduled _____			
13. Full address of facility _____			
City _____ Zip _____ County _____			
14. Facility's distance from artist's home base in miles by straight line measure _____			
15. Artist's Name _____ City _____ County _____			
16. Artist's Booking Contact _____ 17. Phone _____			
18. Booking Company, if applicable _____			
19. Street Address _____			
City _____ State _____ Zip _____ Country _____			
20. Engagement date(s) (Specify "tentative" if necessary) _____			
21. A. Number of days of engagement ____ B. Number of public performances ____ C. Number of other services ____			
22. Name of person completing this form _____			
23. Signature of presenter _____			
24. Artist Fee \$ _____	25. Maximum % eligibility based on Request Formula Worksheet _____ (May be up to 70%)		
26. % of Fee Requested _____ \$ _____ (May be up to 50%)	27. CAC Fee Reimbursement Requested (\$7,500 maximum)		

2002-2003 REQUEST FORMULA WORKSHEET

Artist _____ Presenter _____ Total % checked _____

To determine the maximum percentage identified with this engagement and *maximize the possibility of funding*, check all statements below that are true and total the percentages. The maximum percentage may equal up to 70%; however, in such cases, funding may only be requested for a maximum of 50% of the artist's fee. (Note: No more than \$7,500 will be committed to any single engagement or set of engagements between the same artist and presenter for 2002-2003. This includes subcontracted services.)

☒ **20% Baseline Credit:** The presenter is an organization (i.e., nonprofit or government entity) meeting the eligibility criteria and has contracted with an artist in the *2002-2003 Touring Artists Directory* for an engagement which includes at least one public performance.

Engagements which include EITHER of the two features below are first priority for funding (Note: it is also possible for both features to be checked):

☐ **5% Four-Activity Residency:** This engagement is a residency constituting a minimum of four activities including at least one public performance in a minimum two-day engagement. Pre- and post-performance talk backs and open rehearsals do not constitute residency activities allowable to meet the requirements of this feature. Public performances in addition to the one required qualify as residency activities which meet this feature.

☐ **5% Part of a Three-Venue Tour:** This engagement is part of a continuous tour which includes three separate performances in three separate venues (presenters) at least 50 miles by straight line measure (as determined by CAC) from the artist's home base. Identify the other venues and dates on the tour and **enclose copies of signed contracts or letters of agreement for these engagements.** (This documentation requirement may be provided directly to the CAC by the artist/artist management with reference to the above engagement.)

1. This engagement, plus 2. _____, 3. _____
(presenter) (date) (presenter) (date)

☐ **10% *150-Mile Distance from Artist's Home Base:** The engagement is 150 miles from the artist's home base, or is part of a minimum two-venue tour which includes a performance at a venue which is at least 150 miles by straight line measure (as determined by the CAC) from the artist's home base. The qualifying engagement is:

(presenter) (date)

☐ **10% *Underserved County:** The engagement is in a county designated below or is part of a minimum two-venue tour which includes a performance to such a county. (Circle the county below.) The qualifying engagement is:

(presenter) (date)

☐ **5% Non-Weekend Activity:** Some or all of the activity associated with this engagement takes place on: **Monday, Tuesday, Wednesday or Thursday.** (Circle all that apply).

☐ **5% Minimum 2-Day Residency:** The engagement entails more than the one required public performance, and those services take place on at least one additional day.

☐ **5% K-12 Residency Activity:** The engagement entails more than the one required public performance, those services take place on at least one additional day, and at least one of those additional services is specifically designed for and directed to K-12 students during regular school hours.

☐ **5% Free Public Performance:** Engagement includes a performance advertised and accessible to the general public where no charge is paid by anyone either to the performance or to the event/location where the performance takes place. Free performance should be noted in the contract between the artist and the presenter.

Underserved Counties: Alpine • Amador • Butte • Calaveras • Colusa • Del Norte • El Dorado • Glenn • Humboldt • Imperial • Inyo • Kings • Lake • Lassen • Madera • Mariposa • Mendocino • Modoc • Mono • Napa • Nevada • Plumas • San Benito • Shasta • Sierra • Siskiyou • Sutter • Tehama • Trinity • Tuolumne • Yolo • Yuba

*An engagement may meet this criteria on its own or as part of a tour which includes one which does qualify directly. If this engagement qualifies *indirectly*, identify the qualifying engagement and enclose a copy of the signed contracts for the qualifying engagements. Artists/artist management may send a copy of the contract or letter of agreement for the qualifying engagement directly to the CAC with reference to the above engagement.

You should provide proof of eligibility for the criteria checked above at the time the request for fee support is sent.

FISCAL AUTHORIZATION FORM

(Transfer the text of this sample onto your organization's letterhead and complete with appropriate information. Do not substitute different language.)

Date _____

I certify that funds in the amount of \$_____ (Artist's full fee)

are committed to full and timely payment of the fee for _____ (Name of artist)

who is contracted to perform for _____ (Name of presenting organization)

on _____ (date(s) of engagements)

I understand that in the event that this engagement is deemed a high enough priority and that funding is committed by

the CAC, the California Arts Council will reimburse _____ (Name of presenting organization)

for a portion of the artist's fee in the amount of _____ (Amount of fee reimbursement--may not exceed \$7,500)

after the artist has been paid in full, and after the California Arts Council receives and approves my final report.

I also understand that as the presenter, this organization is responsible for publicizing and promoting the event(s) to the public, and paying the artist in full at the time of the engagement.

Name: Type or print – person authorized to commit funds

Title

Signature

2002-2003 PRESENTER POST-ENGAGEMENT REPORT

Presenting Organization _____ Contact Person _____
 Presenter's Congressional District _____ Assembly District _____ State Senate District _____
 Address _____ Telephone (_____) _____
 Artist/Company _____ Request ID#:TR-02-R _____
 Discipline of Artist/Company _____ Number of Artists in Company _____
 Predominating Ethnic Background of Artist/Company

- ☐ American Indian/Alaskan Native ☐ Latino
☐ Asian/Pacific Islander ☐ Euro-American, not Latino
☐ African-American, not Latino ☐ Multi-Racial (combination of other categories; no single ethnicity applies)

Engagement Dates: Begin _____ End _____
 Public Performance House Capacity: _____
 Public Performance(s) Date _____ Date _____ Date _____
 Attendance _____
 Other Activity(s): Date _____ Date _____ Date _____
 Attendance _____
 Describe Activity _____

Cumulative audience for all activities including public performance(s): _____

Audience Served (checkone): • Urban • Suburban • Rural • Mixed

Financial Report (Round off to the nearest dollar)
 Income (prorate where appropriate)

Expenses (prorate where appropriate)

CASH	
Ticket Sales: Performance	
Ticket Sales: Other Activities	
Concession Sales	
Subcontracted Events Fees Received	
Individual Donations	
Corporate/Business Donations	
Foundation Grants	
CAC Fee Support	
NEA Fee Support	
Other CAC Grant Support	
Other NEA Grant Support	
Municipal Agency Support	
Sponsor Direct Support Funds	
Other:	
TOTAL INCOME	
(should match or exceed total expenses)	

CASH		RECEIVED IN KIND
Artist Fee		
Artist Lodging		
Artist Transportation		
Printing		
Media Advertising		
Mailing		
Insurance		
Space Rental		
Equipment Rental		
Production Materials		
Technical Personnel		
House and Box Office Personnel		
Other:		
TOTAL EXPENSES		

Explain how deficit is covered when expenses are greater than income; i.e., what is source of sponsor direct funds? _____

MARKETING

TICKETS

PRICES

PROMOTION ACTIVITY

Most Expensive (single ticket price) \$ _____
 Least Expensive (single ticket price) \$ _____
 Discount Tickets \$ _____
 Series (prorated cost *for this performance only* if purchased as part of a series) \$ _____
 Senior \$ _____
 Student \$ _____

Indicate if you used any of the following for this engagement:

	Yes	No
Direct Mail Announcements	<input type="checkbox"/>	<input type="checkbox"/>
Posters	<input type="checkbox"/>	<input type="checkbox"/>
Press Releases	<input type="checkbox"/>	<input type="checkbox"/>
Public Service Announcements	<input type="checkbox"/>	<input type="checkbox"/>
Paid Media Advertising	<input type="checkbox"/>	<input type="checkbox"/>
Newspaper Interviews	<input type="checkbox"/>	<input type="checkbox"/>
Radio/TV Interviews	<input type="checkbox"/>	<input type="checkbox"/>
Handbill Distribution	<input type="checkbox"/>	<input type="checkbox"/>

AUDIENCE

Name three to five cities or towns represented by ticket buyers for this engagement: _____

Estimate the average distance traveled by ticket buyers: _____ miles

Counties served by this engagement: _____

Express your response to the following factors based on a scale of 1 through 5 (circle one)

1=Poor 2=Fair 3=Good 4=Excellent 5=Outstanding

Attendance at this Engagement	1	2	3	4	5	Audience Reaction	1	2	3	4	5
Weather Conditions	1	2	3	4	5	Auditorium Comfort	1	2	3	4	5

ARTIST/COMPANY

	Poor	Fair	Good	Excellent	Outstanding
Promotional Material Quality and Timeliness	1	2	3	4	5
Cooperation of Artist's Management Prior to Engagement	1	2	3	4	5
Compatibility of Artist Requests with Sponsor Facilities	1	2	3	4	5
Artist's Cooperation/Attitude During Engagement	1	2	3	4	5
Artist's Technical Crew Cooperation/Attitude During Engagement	1	2	3	4	5
Technical Setup Completed on Time	1	2	3	4	5
Performance Started and Ended on Time	1	2	3	4	5
Performance Length and Repertoire as Contracted	1	2	3	4	5
Artist Showmanship and Professionalism	1	2	3	4	5
Quality of Performance	1	2	3	4	5
Appropriateness of Performance Space for this Artist	1	2	3	4	5
Quality of Other Activities Conducted During this Engagement	1	2	3	4	5 N/A

Summarize your overall response to this engagement. Specify any compelling positive or negative factors not covered elsewhere, and explain any circumstances you believe to be of particular interest. Attach supplemental page if you wish.

Have you discussed the above evaluation with the artist or management? _____ If not, you should.

Does your organization plan to participate in the CAC Performing Arts Touring and Presenting Program next year? ☐ Yes ☐ No

Comments: _____

Typed Name and Title of Person Completing this Report: _____

Signature: _____ Date: _____

SAMPLE

(Submitted with the Presenter Post-Engagement Report after the engagement takes place)

INVOICE
(on presenter's letterhead)

To: Performing Arts Touring and Presenting Program
California Arts Council

Presenter: _____ Date: _____
NAME

ADDRESS

CITY/STATE ZIP CODE

Contract #TR-02-R_____

Performer:

Date(s) of Engagement:

CAC Fee Support: \$

I certify that the artist was paid in full at the time of the engagement.

Original signature of person who signed the contract

For CAC Accounting Use Only

FY _____ Coding _____
Signature _____ Date _____